VIEW POINTS

THE QUARTERLY PUBLICATION OF THE KODAK VIEWFINDER™ FORUM VOLUME III NO.2

Autumn Spirit: Capturing the Beauty of Fall Foliage

It would be difficult to think of a subject that lends itself more naturally to photography—particularly color photography—than the flamboyant reds, yellows and oranges of fall foliage. Ordinary scenes that might escape our notice in other seasons are radiantly transformed in autumn, and already enticing landscapes are painted anew by autumn's magic.

Capturing the spirit of fall foliage on film is not difficult and you can make wonderful images regardless of whether you're working with a simple point-and-shoot or an SLR and an armload of lenses.

Timing is Everything

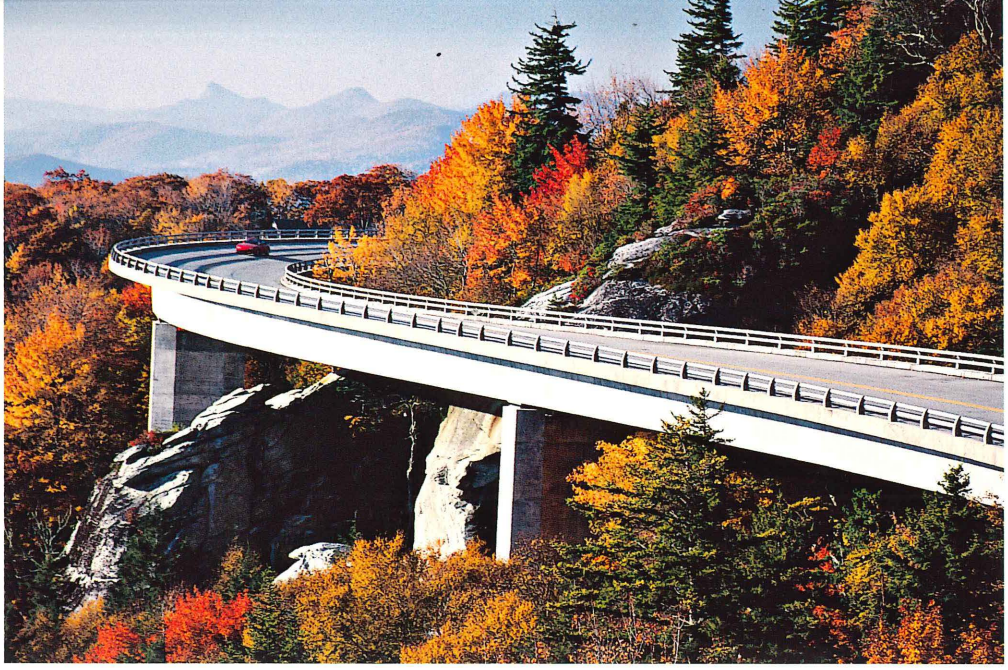
Most photographers want to photograph autumn's glory at its "peak" of color—those few days when autumn is at its most brilliant. If you're lucky enough to live in an area like New England, you can anticipate roughly when foliage will reach its vibrant crescendo in your area—and you'll be in the thick of it when it happens.

However, if you're arranging a special trip from another area, it helps to have some inside information on the colors' progress. There are a number of resources that you can refer to for foliage updates, including writing or calling the Chamber of Commerce for the towns you're planning to visit. Or try them on the web at www.town-usa.com. There's even a guide to fall foliage at stormfax.com/foliage.htm. Many states and towns also maintain toll-free numbers that you can call to get daily updates.

Selecting Autumn Subjects

Hillsides aflame in brilliant foliage, maple trees glowing in the afternoon light, fallen leaves floating in a stream—with so much colorful drama surrounding you, it would seem simple to find great subjects in autumn. And it is—if you avoid a few common pitfalls. One danger is getting too complacent about letting the colors do your work for you.

Jim Bitten, a member of the ViewFinder forum, was able to bring out the true universal texture of this fall leaf. Kodak Royal Gold 200 film.



Jon Grantham, a member of the ViewFinder forum, uses the Blue Ridge Parkway to draw your eye into an array of changing seasons and timeless beauty; Kodachrome 64 film.

While foliage is fantastic as a design and color element, fall scenes, like all photographs, require certain basic design considerations. Strive for an interesting composition; use fences or roads as "leading" lines to lure the eye into a scene and include a strong center of interest such as a barn or a particularly colorful tree, to hold the eye.

Learn to think selectively, too. You may find that standing before a large vista is like standing in line at the ice cream shop—there are *so many* choices to make! Take your time to analyze your surroundings. Instead of snapping away at a broad view, isolate significant details—a single orange maple glowing against a dark hillside, for example. Choose subjects that symbolically reinforce the autumn theme: a covered bridge, frost covered pumpkins or a scarecrow in an empty cornfield. And use medium telephoto lenses (85 to 135 mm) to isolate interesting details from a distance.

Another bit of advice most pros offer: slow down. Great photos rarely leap out at you when you're speeding past in a car; the slower you move through a landscape, the more you will be in touch with its real character. Walk, ride a bike, hike—often the scenes that are most beautiful are found only by exploring. In short, tired feet make good photos.

Exploiting Light's Qualities

Nothing has a more profound effect upon an autumn landscape than the light that falls upon it. Light has a particularly intense effect on fall scenes because leaves are translucent and not only reflect the light hitting them, but also gather an intense glow from light passing through them.

Time of day is an important factor. In the first few hours after sunrise (as well as before sunset), landscapes are bathed in a gentle, golden light, igniting the land with buttery warmth. Light is also much softer during these hours, which means contrast is less of a problem and textures are revealed with a more gentle hand. During midday, landscapes are harshly lit and have little texture or depth; use this time, as most pros do, to scout locations.

Matching film to the time of day is also important. In fairly bright morning light, after the sun is well above the horizon, or an hour or so before sunset, load a slow-speed color slide film, such as Kodachrome 64 or Kodak Royal Gold 100 color print film. To capture the rich colors and detailed textures in dimmer light, switch to a slightly faster film, such as Kodak Elite chrome 200 or Kodak Royal Gold 200 film.

Lighting Direction

The direction that light strikes a scene relative to your position has several obvious, and a few more subtle effects on how a scene looks. Although you have no control over the direction of daylight striking a subject, you can alter your viewpoint to change the *apparent* direction of the lighting. For example, if you're

Neil Montanus, a Kodak Ambassador, glimpsed through a group of leaves to frame this shot. To capture the blurring effect in the foreground he used an aperture of f/5.6; 400 mm telephoto lens.

photographing a group of wildflowers in a meadow, from one direction they're lit from the front, walk a few steps around them and they're lit in a different way from the side, and so on. Here are some of the qualities of different light directions:

Frontlighting is light that falls broadly across the front of a subject from over your shoulder; it emphasizes color and reveals great detail, but it is relatively flat and shows little of a subject's more subtle textures.

Sidelighting rakes across a subject from side-to-side when the sun is low in the sky to reveal myriad textures in a scene; it gives landscapes a very three-dimensional effect and is probably the most attractive light in outdoor photography.

Backlighting is often avoided because we've all been taught *not* to shoot into the sun. *Ignore that advice!* Bright sunlight coming from behind a golden maple tree can illuminate leaves with a brilliance of color.

Exposing for Foliage

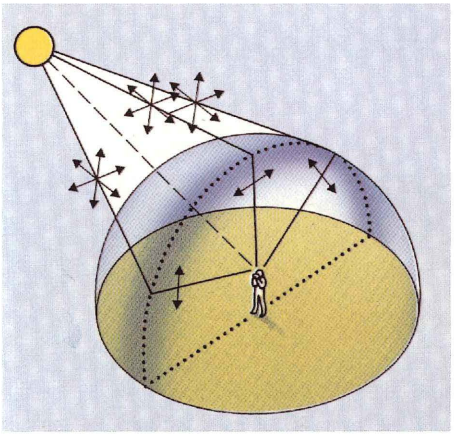
Fall foliage responds well to a variety of different exposures: slight overexposure will provide a more delicate, airy appearance; underexposure provides a richer, more saturated palette. The effects of exposure on color saturation are more readily seen on slide films, such as Kodachrome or Kodak Elite chrome films, because there is no printing stage to make exposure corrections—what you shoot is what you get!

Use your "exposure compensation" feature to experiment with different exposures or, with manual single-lens-reflex cameras, change exposure by altering the film speed setting: double it to reduce exposure by one stop, halve it to add one stop of exposure.

Lighting	Exposure Compensation	
	Slide Films	*Negative Films*
Front	Suggested Meter Reading	Suggested Meter Reading
Sidelighting	Shoot one stop over, one under	Add one to two stops
Backlighting	Add one to two stops	Add one to two stops

Filtering Fall Foliage

Several filters can be used to enhance your autumn photographs. *Polarizing filters* perform a number of feats of photo magic: they dramatically darken blue skies, remove reflections from any non-metallic surfaces and create beautifully saturated colors. Here's a tip from the KODAK Workshop Series book, *Using Filters* from Silver Pixel Press:



For finding the areas of sky that will be most darkened by a polarizing filter, point your shoulder at the sun—the sky directly in front and behind you can be most darkened. (See diagram above.) Polarizers also reduce haze in distant scenes.

To enhance the warm palette of autumn colors on cool days, try using warming filters (also called *light-balancing* filters), such as the 81 series filters. Warming filters work best with slide film, because the desired color shift is often "corrected" in the printing stage, if used with negative films.

The Best Films

If you're a camera-club member and like sharing your photos with others, slide films such as Kodak Elite chrome films are an excellent choice for shooting autumn's colors, because they have a fine grain and produce vibrant pure colors with excellent detail.

Color negative film, such as the Kodak Royal Gold films, are particularly good in certain tricky exposure situations because they offer some forgiveness in exposure accuracy. Kodak Gold Max 400 and 800 films are ideal for both SLR and some point-and-shoot photography, because they allow you to work in a broad range of lighting situations, from low lit scenes to sunlit scenes—without changing films.

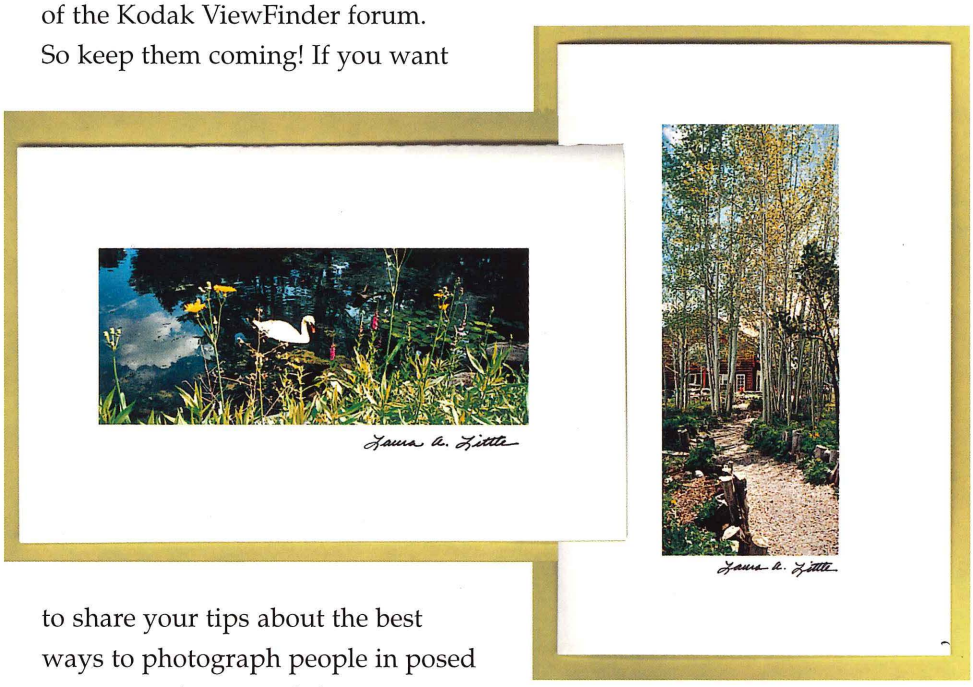
These tips should give you some good ideas on how to take better autumn pictures. Now all you need is a loaded camera, the right time of year and some trees that are showing their true colors.

Tips, Advice and Ideas

Member Tips

Send us your tips!

For this issue, we received quite a few terrific tips from the members of the Kodak ViewFinder forum. So keep them coming! If you want to share your tips about the best ways to photograph people in posed positions, please send them in to us at the address on the next page by November 6, 1998.



Member Laura A. Little says, "I'm excited to share some of my experiences with the Kodak one-time-use panoramic camera.

Since they are wonderfully simplistic in their design (no settings and just a "push here" shutter button), they allow me to take great photographs wherever and whenever I want, without any fear of damaging my equipment.

To that end, I've sunk myself in mud up to my thighs, been in the middle of a flowing river, stood in 40-degree water and even jumped over a wire fence, just to get that perfect shot.

So my advice is to get out there, and if you feel that your regular equipment is holding you back, try one of these one-time-use cameras. I think you'll be surprised at how well they capture the moment."

Member Rulon Simmons found that when he wanted to photograph birds in foul weather, Kodak Elite chrome 200 slide film seemed to do the trick rather nicely. As he states, "The birds were so close that I had little use for my longest lenses, choosing instead a 70-300 mm zoom to get full-frame shots of this puffin. The closeness of the birds improved the photography situation in the presence of the fog. But it was the Elite chrome 200 film that really saved the day under the low-light conditions."

A special thanks to those ViewFinder forum members who submitted tips and advice for this issue. For the rest of you, now it's your turn! Please send submissions to:

Member Tips & Advice
KODAK VIEWFINDER Forum
Eastman Kodak Company
P.O. Box 7644
Mount Prospect, IL 60056-9897

All submissions become the sole property of Eastman Kodak Company and will not be returned.

Kodak is taking the picture-taking experience to a whole new level with the introduction of the Kodak photoquilt 2000 project.

Kodak's photoquilt is a unique Internet application that weaves personal pictures and stories submitted from around the globe into a huge collection, which is arranged into a virtual patchwork quilt.

Designed to evoke a picture of our world as it approaches the new millennium, the photoquilt is constantly growing — displaying the newly uploaded pictures and stories of individuals participating in this online revolution.

To include your picture or just view this spectacular site go to: www.kodak.com/go/photoquilt. Then, just follow the simple instructions.

Correction

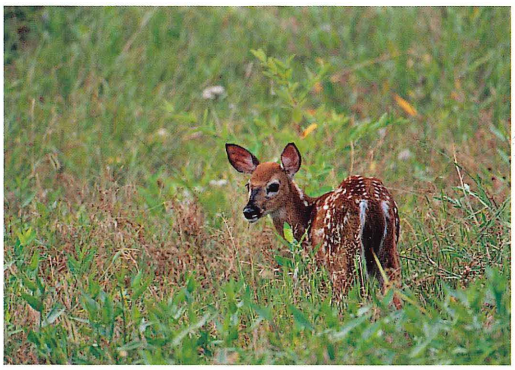
In the last issue of *View Points* we incorrectly attributed the tip on infrared photography to **Martin Bonetti**, when the credit should have gone to **Joseph Constantino**. We apologize for the error.

The Results Are In!

Recently, we sent out a mailing of new Kodak Elite chrome 200 film to members who were interested in testing some of our new films. The response was enthusiastic, to say the least. Below are some of our reviewers' reactions.

ViewFinder forum member, Richard Bash, used Kodak Elite chrome 200 film for this shot around sunrise. He used a tripod, manual focus and a 35-85 zoom lens. The results speak for themselves.

Mary Jordan, a Kodak ViewFinder forum member, used Kodak Elite chrome 200 film and a 100 mm macro lens with a 2X extender to get the muted out-of-focus background that she likes, while still maintaining the deep, rich color of the rose. She was also pleasantly surprised when the colors were maintained in a digital print from the Kodak Picture Maker.



Member John Greer found that his Kodak Elite chrome 200 film was ideal for still-life setups and wildlife shots, especially in early morning light.

Member Roger Johnson tested his Elite chrome 200 film in the high-altitude conditions of Crater Lake National Park. As he put it, "The film did a wonderful job of giving me what I saw through my camera viewfinder."

ViewFinder member Lawrence Katsoff found that his Elite chrome 200 film was excellent for reproducing all colors in true-to-life tones, commenting that the blue in this Morphos butterfly was "outstanding and brilliant."

Weathering the Storm

Shooting great pictures when the weather's not

It's easy to get inspired to take pictures when the sun is shining and the sky is blue—after all, a big reason we take pictures is to capture cheerful memories of pleasant places and fun times. But limiting yourself to fair-weather photography eliminates the chance to capture a lot of nature's most beautiful and mysterious moods. Rain, fog, mist, snow and sleet may not be what the makers of travel brochures want you to see, but they can create a wonderful atmosphere in your outdoor photographs.

The key to getting great weather-related photos is being prepared and knowing how to handle each situation quickly: nature rarely gives you more than a fleeting chance to capture a rainbow glistening over a quaint harbor, or a massive thunderhead shrouding a flower-filled meadow.

Lawrence Gardner, a member of the ViewFinder forum, upon passing this horse and buggy in Amish country, stopped down the road to set up this shot amidst diagonally falling sleet; 1/1000 at f/3.8. Kodak Ektar 100 film.

Shooting in the Rain

Rainy days are probably as disappointing to photographers as they are to golfers. But rain can actually be a great blessing in creating interesting photographs; it saturates colors, softens the palette (natural and man-made), and simply adds another interesting visual element to work with. You may be surprised to find that there are actually more things to photograph during and after a rainstorm than on a sunny day.

What to photograph in the rain? City streets are a prolific source of interesting rain shots, because puddles and other wet surfaces create a myriad of interesting reflections; patterns of colorful umbrellas make interesting compositions, too. In nature, nothing is as pretty as a close-up of a single flower blossom bejeweled by tiny raindrops.

If you're shooting while it's still raining, experiment with different shutter speeds: a speed of 1/30th second will streak raindrops and 1/125th will freeze them. Using a relatively fast color negative film, like Royal Gold 400 or Kodak Elite chrome 400 film, allows you to have a good range of shutter speeds, even on the dreariest of days.

Thunderstorm Drama

Approaching thunderheads may bring anxiety to many folks, but to photographers it means the chance to capture some of nature's most intense dramas: gathering storm clouds, coal-black skies and, of course, explosive lightning bolts. Light levels can drop dramatically as storms approach, so it's best to have a fast film pre-loaded, such as Kodak Royal Gold (ISO 400 or 1000), or Kodak Elite chrome 400 film.

Photographing Lightning

Lightning is a fascinating subject to photograph, but it's very *dangerous*; photograph lightning *only* from a distance with a moderate telephoto lens (85 to 135 mm or longer). When it approaches too close, go to a safe shelter—no photograph is worth risking your life. Because it's impossible to predict where lightning will occur and it is harder to see in daylight, it's best photographed at night. With your camera on a tripod, aim your lens on an active area of open sky and leave the shutter open using the "B" setting on your shutter speed dial and a cable release to avoid camera shake. Set your lens to a medium aperture (f/8–f/11). Using a medium-speed color film, such as Kodak Elite chrome 200 film, keep the shutter open until you gather several strikes, then close the shutter and advance the film. (Incidentally, you can use the same technique for shooting fireworks!)

Samuel L. Sievers, a member of the ViewFinder forum (while trying to steady his two nervous dogs, who were determined to knock over his tripod), was still able to capture this series of lightning strikes, lighting up the sky several miles off; Kodak Gold 400 film.

Rainbow Magic

If nothing else, rain storms occasionally bring with them one delightful bit of magic: the beauty of a rainbow. Rainbows occur directly opposite the sun and, in design terms, work best if you include an interesting foreground to give your scene a sense of scale and add visual interest.

To get the most saturated colors, don't set your exposure based on readings from the dark sky around the color bands, but rather on a medium- or light-toned foreground area; better to underexpose a rainbow and exaggerate its colors than to overexpose and wash them out.

Slide films, like Kodak Elite chrome (ISO 100 or 200) and Kodachrome (ISO 64 or 200) color slide films, work better than print films for rainbows because they provide more saturated colors.

One little-known trick that pros use to deepen a rainbow's colors even further is to put a polarizing filter (see previous article) on their lens. By eliminating certain reflections and cutting haze, they exaggerate the rainbow's colors. Look through the viewfinder of your SLR as you rotate the filter and you will see the colors fade and deepen. Polarizers require about one-and-a-third extra stops of exposure, so use a faster film to compensate.

The Romance of Fog and Mist

Fog and mist provide a romantic atmosphere to even the simplest of scenes, however, because both reflect a lot of light, they can fool your meter into *under*exposing (darkening) other important parts of your scenes. So you will need to provide extra exposure. Use your exposure compensation dial to add +1 stop of exposure. Because fog and mist mute colors across the entire scene, always include a bold area of color—or a large dark shape to penetrate the grayness.

Adrian "Bud" Prince, a Kodak Ambassador, was able to capture a work-out by this crew team, even amidst the early morning fog. He used his Nikon N70 camera with Kodak Elite chrome 100 film.

Snow and Ice Scenes

Other than finding the ambition to go out into the cold, the most common problem photographers face in shooting snow is ending up with "gray" snow. Yuk! This happens because your camera's light meter is designed to record everything as a "medium" gray tone—whether it's a pile of black coal or a field of fresh-fallen snow. The solution? Again, add *more* exposure. In a broad snowy landscape, where snow itself is the key subject, one method is to turn the exposure compensation dial to increase exposure one or two stops. Where you have a small but important subject—like a person—use your "spot" metering mode (or simply walk closer) to take a reading from the more neutrally toned area and then lock in that reading. In the shot of the cabin shown here, for example, carefully metering one of the tree stumps, or the cabin itself, provides a better exposure for the snow.

Because snow is white, it tends to reflect the color of the sky, so on cool bluish days, you may need a warming filter, such as an 81B or 81C light-balancing filter to keep snow white. At dawn or dusk, when skies are pink or gold, leave off the filter to capture the pretty color cast this light adds to the mood of the scene.

Laura Axford, a member of the ViewFinder forum, captured this old trapper's cabin in the morning sun right after a snowfall. The bright white snow was a stark contrast to the old, wooden cabin; Pentax 28-80 lens, Kodak Gold 200 film.

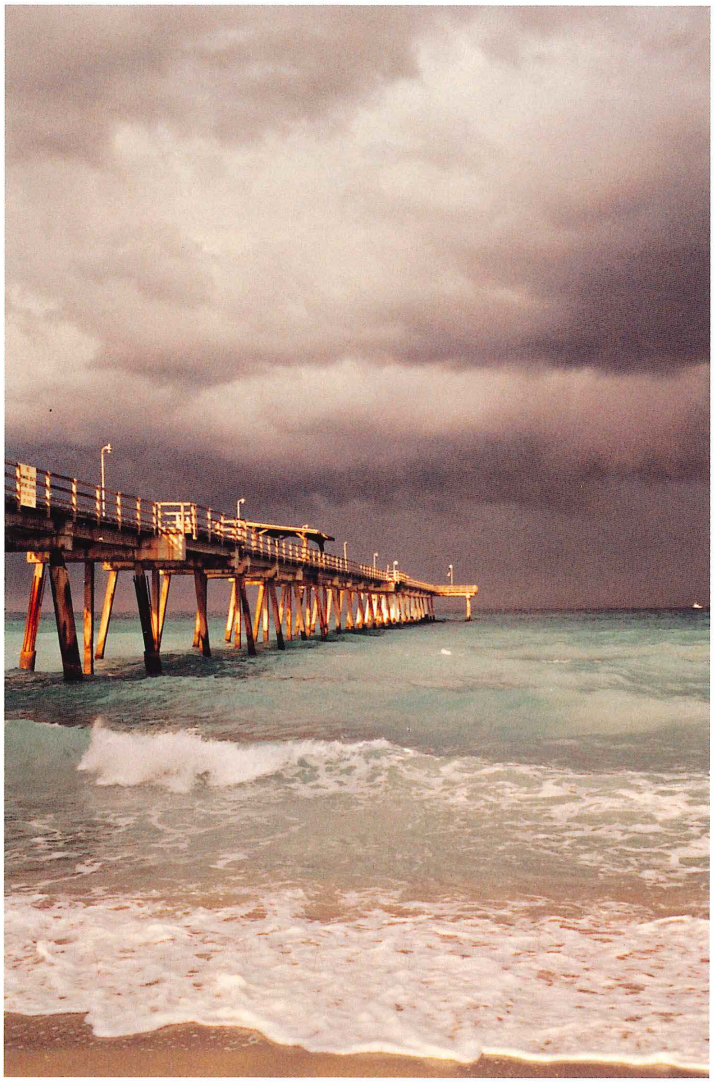
Member Gallery

Here are some great shots taken by your fellow members of the Kodak ViewFinder forum. All of these photos were taken using Kodak film and, as you can see, resulted in some fascinating and beautiful seasonal shots.

Onelia Lazzari just happened upon this lovely bridge in rural Maine one fall day. She had her Canon Rebel S II camera loaded with Kodak Royal Gold 400 film. She also happened to have her tripod. Being prepared to take a great shot sometimes pays off handsomely.

Ricci Reinbold created this surreal apocalyptic environment out of downtown Chicago. This effect was highlighted in last month's product tips about exposing T-Max film; 1/500 second at f/8. Kodak T400 CN film.

Norm Goldman always wanted a bigger house and might have found a way. Unfortunately, he got a bigger yard to rake as well. He used a Nikon 600 camera with a fish-eye lens attachment and Kodak Ektapress plus 400 professional film.



Karen Cosentino created this foreboding shot as the last bit of sunlight lanced across a pier jutting out into Lake Okeechobee; automatic settings with a Nikon N70 camera and Kodak Gold 100 film.

You'd better sit down for this. . .

In the next issue of *View Points*, we'll focus on the art of capturing people in photographs. So send us your best shots. As always, we're also interested in the story behind the photograph, so send it along.

To submit your photo(s), send us prints (no original slides, negatives or Advantix film cassettes yet), **taken on Kodak film and printed on Kodak paper, no later than November 6, 1998.**

Also include this Photo Submission Form, with the information on the back completed. Write your name, address, phone number and Kodak ViewFinder™ forum member number on the back of the photo(s) you're sending. Write "Photographs Enclosed — Do Not Bend" on the front of the envelope. Please limit entries to five prints. If we select one of your photos for final consideration, we will contact you and ask you to send a slide, negative or Advantix film cassette, which will be returned.

Send this completed form and your photo submission(s) to:

Member Photo Submissions
KODAK VIEWFINDER Forum
Eastman Kodak Company
P.O. Box 7644
Mt. Prospect, IL 60056-9897

Please print clearly. Complete and sign a copy of this form for each photo submission.

Name _____
Address _____
City _____ State _____ ZIP _____
Daytime Phone Number _____
Year Photograph Was Taken _____
Camera Used (make and model) _____
Film Used _____ Film Speed _____
F-stop _____ Shutter Speed _____
Special Lenses _____
_____
_____

Filter(s) Used
_____
_____

Other Equipment (special flash, etc.)
_____

Briefly tell us about the shot (i.e., how it was taken, lighting conditions, unusual circumstances.)
_____
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If you want Kodak to address any difficulties you experienced with the shot, please explain the problem in as much detail as possible.
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I, _____
(Signature)
certify that I have read, understood and complied with the guidelines stated below regarding this photograph. I agree as follows:

1) That said photograph was taken on Kodak film by me and printed on Kodak paper.

2) I hereby assign to Eastman Kodak Company the enclosed print, which will not be returned. If said photograph is chosen by Eastman Kodak Company for purposes of exhibition or promotion within the Kodak ViewFinder forum, Kodak will not reproduce the photograph without first securing my consent through both a written release form and a model release form, if applicable, as well as a request for the original negative, slide or Advantix film cassette. Said negative, slide or Advantix film cassette will then be returned to me by Eastman Kodak Company.

Complete, detach and mail with photograph submission(s) by November 6, 1998.

Cynthia Cronig was enjoying a late afternoon stroll when she noticed the remarkable reflections from a patch of weeds against the distant fall foliage, a shot she couldn't resist; 1/125 second at f/11. Kodak Gold 200 film.

Miryam Rinkerman took a few of her favorite things for a stroll one autumn afternoon, her two lovely children and her Minolta Maxxum 7000 camera. Shot with a 135 mm lens using Kodak Gold Max 800 film.

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Clickers & Flickers Photo Dinner

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Where: The Sportsmen's Lodge
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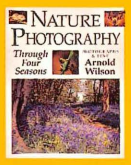

Nature Photography Through Four Seasons
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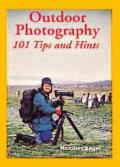
Advice on seasonal shooting. Illustrated in color. Hardbound.
144 pages. Retail Price: $39.95
Member Price $33.95



Outdoor Photography: 101 Tips and Hints
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Award-winning photographic tips, shortcuts and practical advice. Illustrated in color and B&W. Softbound.
176 pages. Retail Price: $19.95
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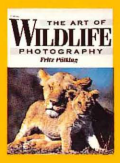

The Art of Wildlife Photography
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A lifetime's worth of advice on the best ways to photograph wildlife. Illustrated in color. Hardbound.
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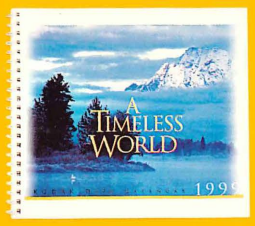

A Timeless World
1999 Softcover Desk Calendar.
Breathtaking full-color landscape and wildlife photography for every month of the year, plus plenty of space for daily notes. 54 color images.
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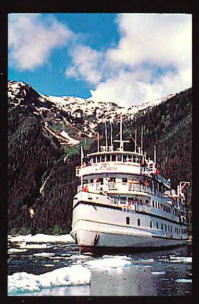
Conferences, Tours and Events

Two first-class, small-ship photo cruises coming in 1999

Combine your love of photography and your next vacation in one of these small-ship photo cruises. Plus, ViewFinder forum members get a $50 member discount!

Baja Peninsula & Sea of Cortes
Feb. 27—March 6. Explore the pristine coastline, exotic wildlife and breeding waters of the gray whale. Kodak Ambassador Neil Montanus will be your photography instructor and lecturer on this voyage.
$2,695 per person (includes member discount).



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Ready for your first photo assignment?

OK, the assignment's just hypothetical. But if you try it, you'll get some valuable real-world experience.

Your assignment is to spend the day shooting scenics at a nearby park. So, for starters, you'll need to take plenty of slide film (for a presentation) or print film (for display enlargements). Also, your film must be capable of doing the following:

- Be fast enough so you won't need a tripod
- Give you good depth of field
- Have good color saturation, fine grain and outstanding sharpness
- Stop the motion of swaying trees, leaves and grass

And to make things a little more interesting, the day of your shoot will have weak, hazy sun. To get started, you need to decide what film to use.

Determining the film speed

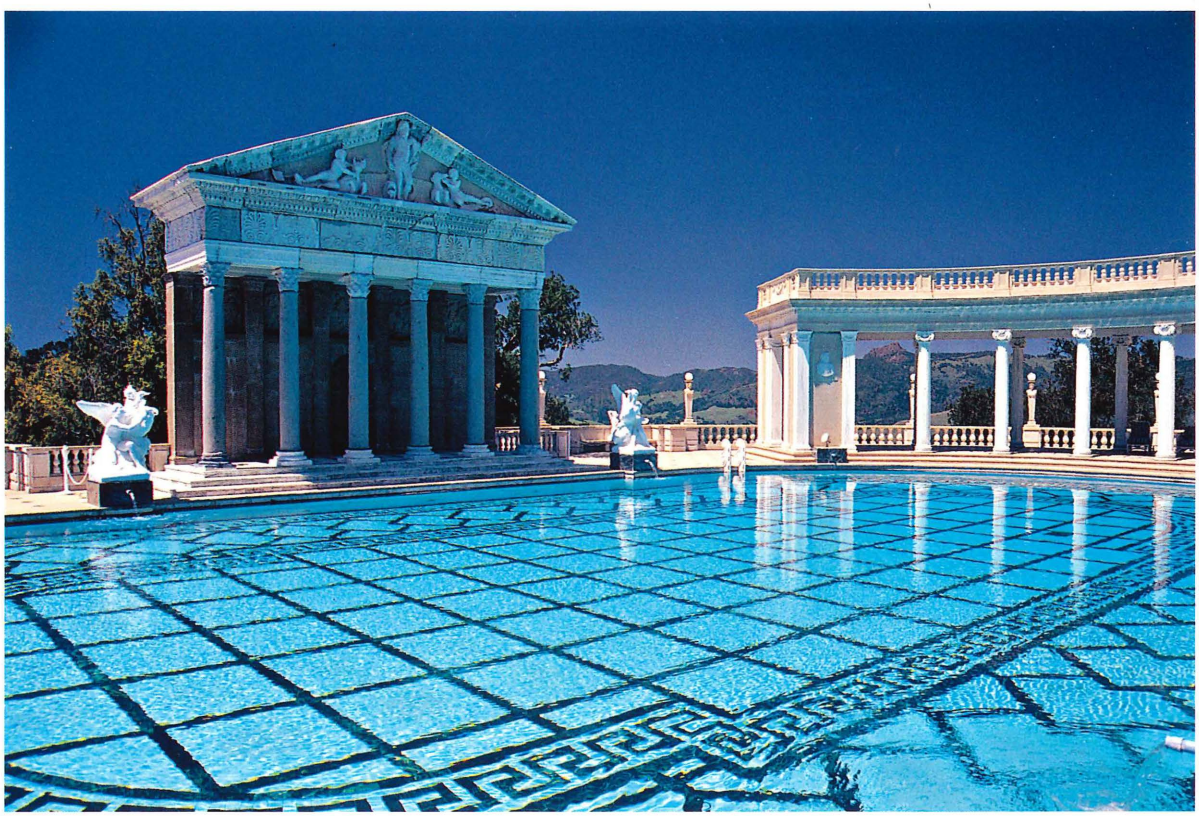
To get the best image quality and color saturation we usually start out with 100-speed films. To see if you can use them in this assignment we'll use the "Sunny Sixteen" rule. Remember that the "Sunny Sixteen" rule means you shoot at a shutter speed of 1/ASA at f/16 in bright sun. The chart above shows that the nearest exposure for weak, hazy sun is 1/125th at f/8. This is OK for handholding your camera, but it doesn't give you enough depth of field.

100-Speed "Sunny Sixteen" Chart

Lighting Conditions	Shutter Speed	f/stop
Bright Sun	1/125	f/16
Hazy Sun (Distinct Shadows)	1/125	f/11
Weak, Hazy Sun (Soft Shadows)	**1/125**	**f/8**
Cloudy Bright (No Shadows)	1/125	f/5.6
Heavy Overcast or Open Shade	1/125	f/4

Now, let's see what shutter speed you need at f/16 for weak, hazy sun. Our exposure rules tell us that: 1/125th @ f/8 = 1/60th @ f/11 = 1/30th @ f/16. So, at f/16 and 1/30th we have enough depth of field, but a 1/30th shutter speed is too slow to handhold and to stop moderate motion. One solution is to increase the film speed from 100 to 200, which allows you to shoot at f/16 and 1/60th.

Fortunately, Kodak has some new films, such as Elite chrome 200 film for slides and Royal Gold 200 film for prints. These films offer the finest grain of any 200-speed films in their class, together with the faster speed you need in dimmer light.



Kodak Ambassador Adrian "Bud" Prince wanted to handhold this shot and still use a polarizing filter to bring out the dark blue sky. So he used Kodak Elite chrome 200 film for its added speed and excellent color saturation.

Shooting the 200-speed films in weak, hazy sun at 1/60th @ f/16 will fulfill all the requirements of this assignment. So, on those hazy days, pack up that 200-speed film—knowing that you can still get good color saturation, fine grain, outstanding sharpness and the depth of field you want, all without using a tripod!

Enlargements With Less Grain

If you plan to make enlargements from your color negatives, you'll want to use Kodak Royal Gold films because of their excellent grain and sharpness. These films are made to be enlarged. However, since they also have great latitude, there is a tendency to under-expose them and this often produces grainy prints.

So, even with these fine grain films, you'll get the better image quality and shadow detail if you expose them fully. Each *color* layer in Kodak Royal Gold 200 film consists of at least two layers: a fine grain slow-speed layer, with a coarser grain high-speed layer on top. The film layer chart to the bottom right shows that if you underexpose, most of your exposure occurs in the grainy high-speed layer, producing a grainy print. Full exposure ensures that you expose all layers, so that the fine grains are averaged in with the coarser grains making the overall graininess finer. This happens regardless of the film speed.

If you are in doubt about your film exposure, take a reading of the detailed highlights and the detailed shadows and split the difference. For example, in Neil Montanus' photo on this page, the light-colored rock read 1/250th @ f/16 and the shadows in the trees read 1/15th @ f/16, so the average exposure would be 1/60th @ f/16, which he used. If you choose not to do this, you can always bracket your exposures.

Remember, you can have sharpness and fine grain too. Class dismissed.

Shooting at 1/60th @ f/16 enabled Kodak Ambassador Neil Montanus to give the film full exposure and fine grain, while stopping camera motion and still maintaining great depth of field.

Film Layer Cross Section

Film Speed Layers	Under Exposure	Full Exposure
High-Speed Layer: **Grainy**	▼▼▼	▼▼▼
Low-Speed Layer: **Fine Grain**		▼▼▼

▼▼▼ = Light Exposure

Questions & Answers

high-speed flash

Dear Kodak ViewFinder forum,
I would appreciate any information you could provide on taking outdoor flash pictures, (e.g., exposure and fill-in). I have a Canon AEI camera and a Sun Pak 383 flash.

Also, your issue on B&W photography was great. Lastly, I would like to see more on darkroom, toning, etc.

David Liguori
Port Jefferson Station, NY

Outdoor flash is a well-kept secret. It can make beautiful portraits, when the ambient light is from the back or side and the flash from the front. Or it can be used to reduce scene contrast, when other methods don't work. It can also compensate for non-normal colored light sources outdoors and make for correct-appearing colors. And, it can even stop motion and make for more dramatic photos.

The key is to use enough but not too much flash in relation to the ambient light. In most situations a balance of ambient light and flash is desired in order to give a realistic feel to the photo. TTL (thru-the-lens) flash metering systems will do this automatically for you and also allow you to "dial in" more or less flash.

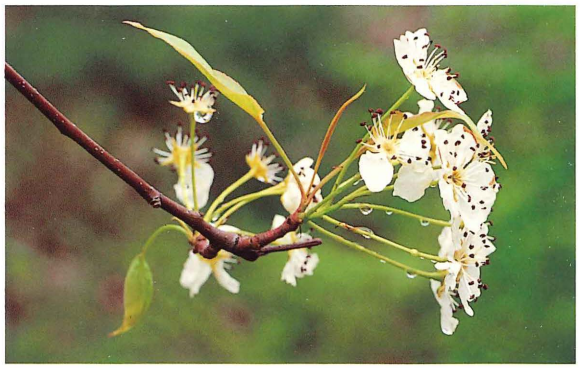
Non-TTL flash metering systems like yours require a little more thinking but work well. To become familiar with this technique, use your camera/meter to determine the exposure you need. Find an exposure that uses a shutter speed your camera synchronizes with the flash. Using this f-stop and your subject distance, select the "power setting" on your flash that corresponds to this f-stop. Try this setting and 1 or 2 stops less light from the flash. Based on the prints from this trial, you will know which of the three fill-flash settings you like.

In other cases, such as the photos of the hummingbird and the second photo of apple blossoms below, the flash is the primary light source.

However, since the hummingbird's wings move so fast, normal shutter speeds cannot stop the motion and you get blurred wings. The solution is to use a high-speed flash to stop the motion and eliminate the blur.

The two apple-blossom photos are both nice, but different. The choice is yours. The green background gives a natural feel. The black background is more dramatic and makes the flowers stand out. In this case, the flash was the primary light source and overpowered the ambient light, so the background went dark.

Thanks for the nice words about the B&W photo articles in ***View Points*** *and the suggestions on other subjects for the newsletter.*



without flash

with fill-flash

Dear Kodak ViewFinder forum,
My concern is proper exposure of color transparency film with my "point-and-shoot" camera. I would like to use the transparency film with the most latitude... film speed would be an additional consideration. Please recommend your Kodak films in order of my desirability.

Herbert Gamber, MD
Richland, WA

Dear Kodak ViewFinder forum,
How can I determine the acceptable limits of the film between extreme brightness and dark shadows within a scene to avoid losing highlights in the bright areas and detail in the dark areas?

George Banton,
Union, OR

We have received a number of questions about latitude of film and will try to answer all with one non-technical reply. A complete answer requires a course in sensitometry.

Latitude of film can be thought of as the range of exposures over which film yields usable images. There is no universally accepted quantitative definition, because "usable" to one may not be usable to another, so there are only general answers. This range of exposures could be of two different types as indicated in the two questions above: (1) overall mis-exposure of a frame, or (2) a large brightness range within a single frame.

Color negative film, (e.g., the family of Kodak Royal Gold films), have significantly more latitude than transparency films such as Kodak Elite chrome and Kodachrome films. However, within each family the films have about the same latitude.

Most Kodak color negative films can be mis-exposed by up to 7 stops, (e.g., from about 5-stops overexposure to about 2-stops underexposure). This means if you overexpose the entire negative by up to 5 stops (or underexpose by up to 2 stops), you can still get an acceptable print, if the photofinisher makes the correct adjustments during the printing process.

However, if you have the same 7-stop brightness range in one negative, standard machine prints will not handle this range. Either the highlights will lose detail (wash-out) or the shadows will lose details (go black) or possibly some of both. Custom printing with localized burning/dodging (corrections) can make a pleasing print. The general guideline for negative films is to expose so you retain details in the shadows and let the highlights go where they may.

Color transparency film has about 2 stops of latitude, (e.g., from about 1-stop overexposure to about 1-stop underexposure). What you expose in your camera is what you get in the slide. The general guideline for color transparency films is to expose so you retain details in the highlights and let the shadows go where they may.

Dear Kodak ViewFinder forum,
A few of us are planning to take slides of the fall migration of the ducks and geese this October. We are going to northwest Missouri, to an area called Squaw Creek. We plan on staying in the Squaw Creek area for 3–4 days. The question that we have is—what type of slide film would you recommend that we use? Also, would you recommend using any filters? We are amateurs and would like to bring back some nice pictures.

Arthur Sepaniak,
Barrington, IL

Bird photography has several challenges that can be addressed, in part, by correct film selection. First, you'll need a long telephoto lens, which usually requires a fast shutter speed to eliminate blur due to possible camera motion. This will also help with the movement of the birds.

Also, many of the better photos are made early or late in the day when light is low (both low angle and low intensity). All of these issues can be addressed with Kodak Elite chrome 200 film. This film holds sharpness, color and contrast extremely well, even under these conditions.

As for filters, the general rule applies here–use a filter only if it will do something to improve the photo and then use it sparingly. For example, if the sky is overcast, the light will be bluish, so you might want to use an 81A or B filter. If the late afternoon sun is warm, you may want to use an 80A or B filter to make it more neutral. Or, if there is a lot of reflection on the water, you may choose to use a polarizing filter to cut the glare.

Be careful with your exposure if you include a lot of bright area, (e.g., sky or water reflections). This will fool your meter and lead to underexposure (dark slides). To avoid this, use a gray card to spot meter your photo.

Any Questions? Ask us! Just send them to:
Eastman Kodak Company
P.O. Box 7644
Mount Prospect, IL 60056-9897

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